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Psychological Analysis of the Fariba Vafi's Novel "After the End" Based on The Personality Theories of Freud and Jung

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ABSTRACT

Objective: The present study aims to examine the psychological dimensions of the main and supporting characters in Fariba Vafi's novel "After the End" through the lens of psychoanalytic perspectives put forth by Sigmund Freud and Carl Gustav Jung. Vafi, being an eminent contemporary author, delves into women's issues within the novel, highlighting the significance of psychoanalyzing the female characters.

Methods: The utilization of feminist theory, which focuses on women and gender disparities in society, provides a foundational framework for scrutinizing the psychological facets of the female characters in the narrative. Employing a descriptive-analytical methodology, the main and supporting female characters are assessed in accordance with Freud's three-tiered model of consciousness - conscious, subconscious, and unconscious - and Jung's classification of individuals into extroverts and introverts based on their orientation towards the outer or inner world.

Results: Various psychoanalytical concepts such as Freud's unconscious mind, repression, sublimation, along with Jung's theories of introversion and extroversion, are meticulously examined in relation to the characters' development in the novel. The overarching theme of the narrative revolves around the juxtaposition of traditional and contemporary women's challenges and shortcomings. Despite striving to distance themselves from conventional norms, modern women encounter a persistent internal conflict between societal expectations and progressive ideologies. Both traditional and modern women share a common sense of discontentment with their circumstances. The interactions between men and women in the story underscore a struggle for identity reclamation and reconstruction particularly evident among the female characters.

Conclusions: Central to the novel is the recurrent exploration of the narrator's past and memories, presented through dialogues between two women grappling with social and familial issues. The narrative underscores the foundational role of love in shaping real-life experiences.

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Introduction

Fariba Vafi was born in Tabriz on 21 January 1963 into a middle-class family, initiating her literary endeavors at a young age and eventually venturing into the realm of short story composition. The initial compilation of her short stories, under the title Dar Omghe Sahneh (In the depth of the Stage), became available to readers through Cheshmeh Publishers in 1996. Subsequently, her second collection, Hatta Vagti Mikhandim [Even While we Are Laughing], made its debut in the autumn of 1999 under the "Nashr-e Markaz" Publishing co., later being translated into Armenian in 2020. In 2002, Nashr-e Markaz introduced Vafi's inaugural novel Parandeye Man [My Bird], which not only secured the Golshiri and Yalda accolades but also witnessed thirty-five reprints (Malmir & Zahedi, 2017). This work was further translated into English by Syracuse University Press in 2009, into Italian by Ponte 33 in 2010, into German in 2012 by Rotbuch Verlag, into Kurdish in 2011, into Turkish in 2016, and into Armenian in 2020.

Her subsequent novel, Tarlan, was published by Nashr-e Markaz in 2004, subsequently being translated into German by Sujet Verlag in 2015 and earning the LiBeratur prize in 2017. Another of her novels, The Dream of Tibet, entered the literary scene courtesy of Nashr-e Markaz in 2005 and was later translated into German in 2019. This creation clinched the esteemed Hooshang Golshiri Literary Award for 'Best Novel'. The unveiling of her novel the secret in the Alleys transpired in 2008, subsequently being translated into French by Zulma in 2011, as well as into Norwegian. Among her literary contributions are the German publications of the short story collections An den Regen in 2021 and Die Reise im Zug within the same year (Rahimi et al., 2019). In 2008, the publication of her third anthology, On the Path to Villa, by Cheshmeh, represented a significant landmark in her literary expedition. The novel The Moon Turns Full emerges as another creation she introduced in 2011, in conjunction with her anthology All the Horizon. Her most recent narrative, Following the Conclusion, was disclosed in 2014, succeeded by her ultimate anthology, Absent of Breezes Absent of Paddles, in 2016. A variety of translations of her tales have been rendered in English, Italian, Turkish, Russian, Swedish, Japanese, and Arabic. Vafi, who is wedded with a daughter and a son, currently dwells in Tehran. This is the reason why his compositions invariably prioritize characters. Characters that are exceedingly palpable and relatable to the reader. Penning about the domain of women has consistently been the focal point of this author, with accolades bestowed upon his works at each juncture. After a span of two years,

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the novel Following the conclusion has attained its sixth edition. Things like partiality, entanglement in the word "nostalgia" and vagueness inside and outside, etc., in this novel, two distinct devices wave. It clearly shows the representation of femininity, which can be interpreted as the image of "traditional woman" and "image of modern woman" (Nayebpour & Varghaiyan, 2022). For this purpose, the psychoanalytic analysis of the novel after the end according to the theories of Freud and Jung to explain the plot and how the narration of the novel of this book has been subjected to psychological analysis of the main and secondary characters.

Research background and Methods

The utilization of feminist theory (Ferguson, 2017), which centers on gender disparities in society, offers a fundamental framework for analyzing the psychological aspects of female characters in narratives. Employing a descriptive-analytical approach, the primary and ancillary female characters are evaluated based on Freud's tripartite model of consciousness - conscious, subconscious, and unconscious - and Jung's categorization of individuals as extroverts or introverts depending on their external or internal focus. To date, there is a lack of literature on the psychological analysis of characters in Fariba Vafi's novel from a Freudian and Jungian perspective; the forthcoming article will explore the impact of suppressed thoughts and inclinations in the subconscious mind and their outward manifestations. Drawing from Freud and Jung's theories, the narrative delves into the development of key characters, portraying secondary figures like Manzar, the narrator, Fatemeh, and Nasreen. This narrative is deeply rooted in one of the most influential theories in the realm of psychology. The outcomes of this study have implications for sociology, anthropology, psychological research, and literary studies, offering valuable insights for researchers in these fields. Vafi is known for crafting characters from diverse social backgrounds, drawing from her own experiences; thus, her works are character-driven and aligned with the principles of liberal feminism. Through her female protagonists, particularly in "after the end of the whole story," she addresses issues of oppression and subjugation faced by women under authoritarian regimes.

Theoretical foundations

This fact forced the famous psychoanalyst from Vienna, Sigmund Freud, to create a school of psychological thought that is completely based on the observations of sexual frustration (Weiss,

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2023). Because continuous research showed that social motivations are the same cause of anxiety as sexual motivation. He expanded his definition of sexual drive to include almost all other physical drives and social motivations. He called this general desire "libido". One of Freud's first collaborators, Alfred Adler, later stated that all drives are not actually aspects of the sex drive, but aspects of the mastery drive. And another one of those who was once a supporter of Freud, namely C.J. Jung concluded that the drive that encompasses all other drives is the desire to belong. Freud's main service was not to give a new and skeptical definition of sexual desire to include all drives and motivations rather, it was fixed sluggishness is a mechanism of neurotic anxiety. The knocking mechanism leads to inconsistency because it is unable to do its job. If repression was practiced by turning off the memory, the traces of painful events could be erased from our minds. Actually, repression is done by inhibiting the memory. Inhibition is the process by which a substitute response is associated with the stimulus. In the case of head banging, the substitute response is a non-remembering response. Freud's followers say that the memory is pushed back to the unconscious part of the mind. If objective psychologists prefer to say that the act of remembering is not complete in its original form. But the term "unconscious" is a suitable label for a subject that has been pushed back. If the term "unconscious" is taken as synonymous with "backed", and not as a name for an entity, it is quite practical.

In a state of concern, the arousal linked to a stimulus is elicited by potential or anticipated future occurrences. Anxiety involves the projection of past experiences onto forthcoming expectations. Given the perpetual nature of the future, anxiety persists and, in the absence of positive outcomes, it does not diminish but rather shifts to a different potentiality in the future (Craske et al., 2011).

Summary of the novel “After the End”

"Roya" is the narrator of the story who promises his niece "Isan" to take his guest "Manzar" who is coming from Sweden to Tabriz. Roya takes three days off from work. They go to Tabriz with the Roya’s car. On the way, Roya remembers his past childhood and adolescence in the city of Tabriz, the memories of his parents, his grandmother and his older sister Fatemeh are evoked for him. He describes some of his memories for the view. On the way, they stop at several places to buy and eat food. Manzar has a small notebook with him in which he has written down the sayings of elders, proverbs, addresses of places and some names, which he sometimes reads from on occasion. Manzar tells Roya that he is going to Tabriz to find old friends again. Suddenly, Roya

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remembers her closest childhood friend, Nasin. Nasrin was a girl from a poor family who had five sisters and her father's job was tailoring. Nasrin and Roya did not want to be ordinary like other women, they turn to reading books and, in the library, they meet a boy from Nasrin's distant family whom Roya calls "distant relative". A studious boy who exposes his knowledge to Roya and Nasr◦n. After some time, Nasrin falls in love with "the distant relative". Roya gets a job in a kindergarten. Nasrin also finds a job in a company and becomes a secretary. After work, Nasrin and Roya Ashar go for a walk together and think about their dreams. The friendship between "distant relative" and Nasr◦n breaks down. After seventeen years, the distant relative" calls Nasrin and they reconnect until he goes to Turkey to see her, sees her and returns. They are completely separated from each other. Roya's mother dies and Fatemeh becomes withdrawn; The grandmother goes to Roya's uncle's house and after a while Fatemeh marries Dariush and Roya also goes to Tehran and lives alone in an apartment unit. On the way, Manzar tells Roya that he meets Etty when he goes to Sweden. Etty takes him to his house, finds a job for him and consoles him. Then he introduces Manzar to "Asad". Asad is from Tabriz, but he is a taxi driver in Sweden. The acquaintance of Asad and Manzar leads to love, and the relationship between Manzar and Eti is broken after that. Asad and Manzar become friends for a while and then they break up. One day, Asad picks up Isan from the airport, when he realizes that he is Iranian and Tabrizi, he gives his number to Isan. After a while, Asad introduces Isan and Manzar to each other, after that they start going back and forth. Roya and Manzar go to Fatemeh's house, Isan's mother, in Tabriz. Manzar says that he came to Tabriz to see Asad's family. He goes to see Asad's family and talks with them and learns about the past events between them. He goes to the graves of Asad's parents. They see the Roya- old friend of Nasrin- and return to Tehran.

Psychological analysis of the novel “After the End”

The novel “After the End” by Fariba Vafi, the story of the book is more dedicated to issues such as concern and society, especially women. “After the End”, the narrator of the story is two friends and two women, Manzar and Roya; Manzar has just returned from Sweden, and together with Roya, who is actually the narrator of the story, they go to Tabriz city. A three-day trip, which is also a journey to the narrator's past. Roya and Manzar are each looking for something, but sometimes they meet at several nodes and gain the ability to understand the other. The novel approaches the experience of those who stayed and those who had to leave. At the beginning of

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the novel, we are faced with finished relationships. Everything continues within the characters and their view of social conditions requires a more conscious psychological review.

Instincts from Freud's point of view: The discussion of women's identity can be considered one of the main concerns of the “After the End”. It is as if this woman's identity today and beyond the domination of men and previous traditions requires change, effort and independence, which can be achieved through practice and practice. It is not going to happen without the efforts of each and every woman. Today in this story is measured by travel. The interesting point is that “After the End” does not have an idealistic view of this story, but shows the situation of the society and the women themselves in a real way and then puts its own view into the story.

Instincts are the protector of human existence and it is based on this factor that the mental life of the main character of the story is involved. Instincts belong to the "unconscious" and are manifestations of this psyche. This stance is completely noticeable in the social life of Manzar, Nasrin and narrator, and these instincts are directed towards women's social and cultural goals under the right conditions.

Nasrin said under the sun said that even when I am going on a trip, I want to return home soon and engage with my work. I should go and plant trees with welfare children... I will make a dowry for someone... All these things are interesting and good... (Vafi, 2013)..."I said that I have a student scholar. We were implementing a plan so that children from low-income families could use the facilities of the school (Vafi, 2013). And to the extent that the force of instincts is separated from "I" and goes out towards the environment, we have equally tried to lead these forces for a better life.

Division of instincts: Freud came to the conclusion that basic instincts depend on "biological" work, so he generally divided instincts into two components - as follows:

1- Instincts related to "personal protection and survival" 2- "Sexual instincts"

Freud divided the instincts into two categories based on their general concept - each of them works in the opposite direction - the first category is focused on "I" and has no external goal... and the instinct "protects the essence" - the second category is focused on other and realize the external goal and the survival of the generation.

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Life force and instincts according to Freud A- Death instinct and B- Life instinct

Every individual's psyche serves as a battleground where conflicting motivations of passion and instinct, characterized by opposing attributes in terms of evaluation, continuously clash. One being positive while the other negative, one constructive and the other destructive, these perpetual adversaries are in a constant state of discord and differentiation (Abel-Hirsch, 2010). The predominance of one over the other shapes an individual's persona - as per the natural order, every living entity possesses certain factors that dictate their existence and survival, these factors, known as drives or motives, exhibit an inherent institutional aspect. According to Freud's theoretical framework, these fundamental principles revolve around the concepts of life-affirming passion, eros, and the death-driven instinct, Thanatos. Eros embodies the sentiments of companionship, affection, procreation, and nature's preservation, whereas Thanatos embodies mortality, ruin, animosity, and the annihilation of progeny. Both forces strive for supremacy, manifesting in the human psyche as a perpetual battle between affection, enmity, and love. The influence of eros results in dreams colored with sentiments of fondness, particularly towards infants (Kli, 2018). "Taymaz, Mani, Babak, Sahr, were my favorite children. Taimaz was the roundest and softest child in the kindergarten" (Vafi, 2013).

Nasrin compels Fatemeh and Roya to exert significant effort in order to fulfill their innate requirements, gratify their sexual impulses, and overall achieve material and spiritual prosperity. Among the diverse instincts encompassed within the life instinct, the sexual drive stands out as the most crucial and impactful. In his initial works, which laid the foundation of psychoanalysis, Freud attributes nearly all human endeavors to this primal urge. At the crux of his theory lies the concept encapsulated by the term love, denoting a form of sexual affection that ultimately culminates in physical intimacy. According to Freudian theory, every individual harbors life instincts and eros, which are aligned with the essence of life and its perpetuation. Each person endeavors to satiate their cravings for sustenance, quench their thirst, and fulfill their sexual desires. Libido serves as the driving force behind these instincts, defined by Freud as the psychological and pleasurable sensations linked to the gratification of life instincts (Emerson, 2010).

"Ever since I got married to Dariush, most of my crying was in the back and forth. I considered Dariush as a saving angel. Dariush also pampered me. Dariush dressed well. Most importantly, he spoke well when he spoke. With him, it was as if I was moving away from that sad house. This

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was the only way I would forget my sorrows. In my eyes, Dariush was not a husband, he was a cure." (Vafi, 2013). Many of the behaviors that are initially motivated by eros can hardly be considered sexual behavior. But according to Freud, the origin of all pleasurable activities can be found in the sexual drive. "I was in a very bad mood and depressed after my mother. Then Dariush came with a company. I was so bored to see the house that I didn't even leave their place. A few days later, my proposal came. If it hadn't been for him, I would have fallen in a corner. (Vafi, 2013). The flexibility of the sexual object or person can change the appearance of Eros even more. The sexual object can easily be deformed or moved. Another effect of eros is love and it develops when people spend their libido on an object or a person other than themselves (Cranwell, 2010). "Nasrin had always worked and was familiar with the hard realities of life and was so mature and established that sometimes she would pretend to be the mother of her younger sisters and haggle with the manager over their performance records, but then her mind was full of girlish fantasies and romantic..." (Vafi, 2013). Fatemeh harbored a fondness for automobiles. It was my preference to engage in pedestrian locomotion. My desire was to stroll not along the local pathways but through the thoroughfares of Barcelona. To develop a deep affection. To engage in musical pursuits. To cultivate artistic endeavors. To achieve renown. Nasrin attended the commemoration for my mother... It suddenly dawned on me the extent of my reliance on her companionship. I still live with those feelings, remembering those days. I remember every single memory with you. I experienced youth with you. Nasrin was talking and I wanted the darkness to come late so that I could see her face more (Vafi, 2013). The stimulation of Eros makes Manzar's passion for life fall in love with Asad, and his journey from Sweden to Iran begins. All the events of the after the end story happen in this journey. This journey is a process of change. Changing people, looking at social and cultural issues, as well as women's issues are effective in this change and journey. This novel can be considered a character-oriented novel. "Manzar paused for a moment. "I said to myself that maybe I will calm down like this. In a way, if I come instead of Asad, for sake of Asad... I thought that Asad needs his past. He just doesn't have the courage to face it (Vafi, 2013).

Paying attention to inner consciousness or unconsciousness and its importance from Freud's point of view

Freud posited the notion that consciousness constitutes merely a fraction of the overall personality, rather than encompassing it entirely. A significant portion of an individual's character is comprised

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of inner consciousness or unconsciousness. Drawing a comparison to an iceberg afloat in the vast sea, one can visualize the mind as such, with only a minute segment visible above the water's surface, akin to consciousness. The submerged portion, which remains hidden beneath the water, represents unconsciousness - the core of instincts, desires, wishes, and repressed memories, exerting a profound influence on human conduct (Bernet, 2002; Mannoni, 2015).

Personality growth and defense mechanisms according to Freud

A person is not always agreeable in life. Many of his requests that have instinctive and natural roots cannot be fulfilled and the main characters of the story, Nasrin and narrator, face failure and internal conflicts and worries whether they like it or not, and they become tense and uncomfortable. To get rid of this discomfort, they often unknowingly and automatically use means called defense mechanism. Among them are: exchange of identity or similarity, withdrawal, reverse reaction... It was Freud who first paid attention to such mechanisms (Kramer, 2010).

Substitution: Any instinctive desire that cannot be achieved due to external or internal obstacles, is either pushed back and rejected and goes into unconsciousness, or it gives its place to another desire that is accepted by society or the person considered possible to reach it. This status is called "substitution". These desires give their place to each other until the person reach a desire that will not be hindered and can relieve tension to some extent. If substitution becomes necessary in such a way that the new demand is culturally and morally higher than the previous demand, then it is called transcendentalism.

"The year I arrived in Sweden, I met Etty... Etty was forty years old, a woman brought up with culture. She helped me a lot. If it wasn't for her, what would I do with a seven-eight-year-old child? My mood was ruined. If they found out, I'd be hospitalized. They used to take the child from me and took me to his house and he had a brother who was just as gentleman and intelligent. They both supported me and I learned the language while working I found it." What did Nasrin say? "A kind of social worker. I used to work with the elderly. It was hard for me at first, but now I like my job (Vafi, 2013). Anyway, Manzar is constantly searching for ways and means to relieve his tensions and worries by working and helping the elderly, and this is the reason for the diversity of his actions and behavior. Freud declares the development of personality and the progress of civilization as the result of these "changes" and "desires", that is, turning back the demands of the institution and directing the instinctive force towards cultural and social goals.

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Refoulement: The revelation of the subconscious mind by Freud can be perceived as the cornerstone and bedrock of psychoanalytic theory. The process of invigorating and stimulating the analysis revolves around the concept of resurrecting desires and fantasies. The external environment is not a mere backdrop in accordance with the whims and reveries of the protagonist of the narrative. Within societal and communal realms, conventions, norms, and traditions coalesce with overarching principles (Grover & Grover, 2018). These societal norms and regulations, or social mores, delimit the authentic self. The perspective of the protagonist is that of a wholly rational individual with no discernible traces of religious convictions. In "Imamzadeh", she adorns a headscarf and disregards the cautions of others. Engaged in a romantic liaison with a gentleman named Asad in Sweden for numerous years, she remains unmarried. These yearnings and fantasies intersect with the external sphere. People think that they will be forgotten and destroyed - but Freud says, no - these suppressed desires do not fall into complete absence and oblivion - but they are only forgotten for a short time and are taken into custody in the unconscious mind, so that when necessary and appropriate, they can break through from the unconscious to the conscious and interfere. Its origin is the struggle and struggle of these repulsed elements, to get to the "conscious self". As a result of the struggle, desire is repelled. That is, the self-aware or consciousness that represents the individual's social personality - tries to push back the "desire" or "lust" that is against the customs and laws, now in the case of the "conscious" desire or lust is pushed to the "unconscious" , but this desire tries with all its might to pretend and satisfy. "We went to “Imamzadeh” a man who was reading the Quran raised his head and said we should wear a veil... He takes it off. He didn't care about your position. We said, "What are you doing?" There is a camera here. He grabbed the corners of his tent and took out his white blouse from the tent, then rolled up his tent and laid it under his head. He took his camera and wallet and went out. He forgot to put his shawl on his head. We both called him and he came back. He threw the shawl on his head... (Vafi, 2013) I am not his wife. I was supposed to, but I didn't. Everything broke between us (Vafi, 2013). Since he is a child, a person is in movement by instinct, he has a desire for freedom without restrictions, but he faces a social environment that requires compliance with laws and customs. The child seeks to satisfy his desires, but he is required to fulfill his desires in keeping with the rules and customs, but his desires are suppressed in his childhood and in the environment.

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Socially, his desires have not been successful in some way, these desires have been withheld, and we call the head of the meatball "backwardness" or our "refouled".

In pushing back, the ego tries to keep unpleasant impulses away from consciousness. The war between ego and id is actually the conflict of two energetic forces. Freud used the term “psychological empowerment" to refer to driving forces, and used the term “lack of psychological empowerment" when referring to restraining forces (de Boer & Aydin, 2023). In other words, some wishes or ideas have energy and want to come to the fore in consciousness, but they are faced with ideas and wishes that are supported by the restraining force of the ego. If the ego forces dominate, these ideas and desires are pushed back, that is, they return to unconsciousness. Therefore, a battle is fought between the expression of feeling [from the id] and the pushing back of the feeling from the ego, because the expression of such a feeling will be problematic. Therefore, Ego tries to protect Nasrin by pushing back unpleasant thoughts. I was in a happy mood. I was like a 20-year-old girl. I had not spent them in those years It drove me crazy. A kind of waiting and love. Every time I think of Turkey, I think of that piece. From the airport to the hotel (Vafi, 2013).

The desire of Nasrin's meatballs is always on the lookout to reach the "self-aware conscience". But the "self-aware" puts him under observation and "censorship". It is possible that the desire is withdrawn, defeated by the "censorship" and does not get a chance to express itself, but finally some physical and psychological factors strengthen it and cause the repressed desire to benefit from these aids and reach "self-awareness". This struggle causes emotional imbalance in Nasrin - and she is not aware of the cause of these discomforts, because her "obvious consciousness" is oblivious to this conflict and struggle. If you think that you have a bad life and the good life is somewhere else, you would think that there is news outside and you are blind and backward. Do you want to live for yourself? He said, "I will help you." He said, "Are you not tired of these repetitive people? Come out and get some fresh air." I'm not happy and I haven't had a good life...his arrival ruined everything. I thought everything would be fine if I saw him. I just wanted to see him again to seventeen eighteen years ago. He wanted the same thing and said he didn't want to lose anything, I was impatient, I was ready to go to Turkey... Nasrin would not close her mouth. "I wanted to achieve this old dream of mine. What I thought of I have learned, but now it came to me with power and greed. To both of us." (Vafi, 2013). I realized that all my crazy enthusiasm was a fantasy and was inspired by the past, not the present. It was as if I had made a mistake. Everything

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was over... I understood. I want a proper life. I also want love. I think that when I went to Turkey, I saw that none of them were lost in the past, we were and now we were looking for him without ourselves (Vafi, 2013).

Theories of personality structure and its dynamics according to Freud

Freud divided the mind into three systems – id, ego and superego – that compete for a limited amount of psychic energy. Freud considered the origin of personality and said that it is rooted in a person's biology. According to Freud, the id is made up of unconscious sexual and aggressive instincts. These instincts together affect our behavior in different situations. The id is subject to the pleasure principle. In addition to being a pleasure and far from reality, the Id is also illogical and can foster opposite opinions at the same time. For example, although Manzar has a higher motivation, the conscious love for Asad has traveled a way, but at the same time unconsciously, he basically does not know why he came to this trip and what he should do, all the energy of the Id is spent on one goal, which is Asad's request. And to reconcile with his family, to enjoy what is right or appropriate in the perspective, the Id dominates the weak and helpless self and does not allow itself to establish a balance between its continuous demands and causes that Manzar always strives for pleasure regardless of what is possible or appropriate (Feist, 2022).

At all, I have entered into this relationship without myself. It was a mistake for me to come. He knew his family better than I did. Whenever I continued to talk to him, he frowned and said it was useless. He had the right to give up hope on his family. He didn't want to come at all. I think that now that I have come, I will go to hell until the end. I don't know why I came either. I don't know at all (Vafi, 2013).

Ego: Humans do not live in a social vacuum and cannot achieve their desires whenever they want. Adults who act impulsively are immature and children; a mature person is one who controls his impulses according to the situations. According to Freud, control becomes possible when the ego is distinguished from the Id. Meanwhile, the Ego considers the impulses of the Id to find the right object to satisfy them.

Superego: Freud used the superego structure to describe the internalization of society's values in the individual. Values are first introduced into the individual's personality by parents; Parents teach children appropriate and inappropriate behavior in any situation. Therefore, super ego represents a set of learned ideals.

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In pushing back, the ego tries to keep unpleasant impulses away from consciousness. According to Freud, the war between the ego and the id is actually the conflict of two energetic forces. And the ego forces dominate the story of Roya, ideas and desires are pushed back - that is, they return to the unconscious... so the ego by pushing back unpleasant thoughts, i.e. Roya, distance themselves from being a traditional woman and run away; It means that she does not want to continue the traditional women, she tries to protect her. Rejection is the most fundamental defense mechanism from Freud's point of view. In this connection, he says, "The theory of repulsion is the pillar on which the edifice of psychoanalysis is built". Pushing back occurs completely unconsciously and does not allow unpleasant experiences to enter consciousness. Roya does not have conscious control over the pushed back memories. I wanted to escape from ordinary life. Our family was full of ordinary people. No one did strange things. We had no scientist, no soul. No one was a writer or a poet..." I said the other day that I don't want to be ordinary anymore (Vafi, 2013). Because being ordinary means being traditional, he continues: "I don't want to just wash and dress like you, get married, have children. They humiliate me, I will drop my head like a sheep and repeat the same actions again and my voice will not be heard that she cannot exceed the standards of perfection. If he raises himself, a feeling of inferiority arises. Therefore, the feeling of inferiority comes from self-idealism. "Nasrin and Roya, who feel strongly inferiority, have a weak self, they are often in conflict, because the ego cannot mediate between the strong, but contradictory desires of the superego Id. "Nasrin said that the family had traveled a long way. Holland, Finland, Canada, Türkiye, Greece. His travels were completely different from mine. His trips had airport, luggage and hotel. It started with money and visa and ended at the beach and the sea. My trips had no expenses, no taxes, no duties. My farthest trip was to Kish, Mashhad and Isfahan (Vafi, 2013) I was supposed to go to Turkey. He wanted to see me somewhere other than Tabriz.

I just wanted to see him. I had fallen in love again and I had come alive with this love and that was enough for me (Vafi, 2013). Nasrin lit a cigarette. I can rest for a while. I put on my make-up, I comforted myself, I got off the elevator, I saw him from behind, he was lying on the sofa and he had his phone close to his ear, and he was talking to someone, he was persuading someone, in a moment, he turned into a normal family man who had come, wanted to have a good trip and I don't know why I felt that it didn't matter if it was with me or with someone else. I felt so humiliated

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that I almost tore myself to pieces in the middle of the hotel..." Both of them put on airs, not me and dad.

We were simple and poor, their shoes (Fatemeh and Mom) are high heels but for us were linen. (Vafi, 2013). Freud pointed out that the division of different areas of the mind is not precise and completely clear. The growth of these three parts is very different in different people; in some people, it does not grow automatically after childhood; In some others, ego and superego can take turns controlling the personality, which is the result of extreme mood swings and alternating cycles of self-confidence and self-blame (Feist, 2022). "Nasrin turned and laughed at me. Do you really not remember? Your friend has forgotten Swedish, and you have forgotten yourself. I remember all the details of those years. They were the golden years of my life." I won't say the bad or the good. Those were interesting days for us. But now we miss ourselves (Vafi, 2013). It seems that life has stopped for Iranian women and even revolutionary women who turn their backs on traditions are not able to save themselves: "The boring days started. I had nothing to do. I looked for a new job, but I didn't succeed. I was running away from the normal life. I would not live (Vafi, 2013).

SURMOI: When Freud talks about the struggle between "self-conscious" and "unconscious" he uses the pronoun "he" instead of "unconscious psyche." Ego "represents the social personality of a person who is under social rules and restrictions and always aligns himself with customs and tradition" but "he is the same "unconscious" or the hidden and rebellious character of the dream, which is in conflict with me." It is the case of the women of the society and it can be considered as a clear example of a "liberal feminist" work of contemporary Iran, which is making waves in this novel, and it clearly shows the distinct medium of representation of femininity, which can be considered as the image of "traditional woman" and the image of "modern woman". He interpreted, "Ego" or the individual's social personality, is not always able to withstand the pressures of "him", because we know that "he" or the "unconscious" is much stronger and more cunning than the "ego" to be able to resist it, is that another force rushes to the help of "me" which is called "superior me" or "superior ego". "Superior me" in this measurement is opposite "him" or "unconsciousness".

Each of these worlds go in a different direction, the "superior me" represents the pure and perfect social personality and adheres to all the customs and restrictions, unlike "he" or "unconscious" which represents the era of wildness and violent and rebellious instincts. That is, it is the narration

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of the story that measures the status of women compared to men, and mainly women are dissatisfied with their situation:

"Mom hit the colander against the wall... small grains of rice jumped out. She said if you want to be different from us, you should study. Just study... Do you learn anything from him (Suri) no like me that I am a blind bird. He also believed that he was a blind bird. He said, "I didn't understand when I got married and for what, nothing in life" (Vafi, 2013).

Psychological deviations

The domain of an individual's psyche serves as the battleground where the conflicting forces of "death" and "life" contend. The equilibrium or disequilibrium in one's personality and mental state hinges on the dynamics of this conflict; if the opposing forces of "death" and "life" are in equipoise, tranquility ensues (Wiszniowska-Majchrzyk, 2012).

Eros, signifying the impulse towards life, fosters bonds of affection and camaraderie with Roya and Nasrin - prominent motifs post-feminist discourse. The vital force steering the life instinct according to Nasrin, as well as the narrator in the narrative of Roya, is termed Li-Bido. This force, an integral facet of the life instinct, encompasses sexual impulses, with Freud attributing all human endeavors to this primal drive, deeming it the impetus behind desires encapsulated in the term "love". Essence, encompassing love for kin, friendship, material attachments, pervades the central figures in Manzar's tale, alongside Roya and Nasrin. "Nasrin emphatically proclaimed that friendship endures eternally. My thoughts have invariably revolved around you. “I perpetually sought out new acquaintances, experiences, and reminiscences. My journey to this peak was fueled by love “ (Vafi, 2013). The anguish of parting ways with a comrade eclipses the sorrow of being severed from the maternal womb (Vafi, 2013).

The life and death instincts, along with their variants, may intertwine, counterbalance, or supplant each other. A derivative of the life instinct, prevails over the Keen instinct, an offshoot of the death instinct, superseding affection for Asad. This shift mitigates his psychological aberrations". I was smitten and joyous... Asad yearned to revisit all the places we had explored together. Our shared love for the mountains... (Vafi, 2013). Asad is truly virtuous. I cherished him deeply. Despite my earnest desire to alleviate his burdens, I inadvertently exacerbated them, comprehending Asad's tribulations more intimately than anyone... He yearned for his brother Ahmed's approval. His affection for Ahmad and his late mother surpassed all other bonds. Ahmad's resentment and his

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mother's demise weighed heavily on him... I felt his anguish as my own, hence my presence here... for Asad (Vafi, 2013).

LIBDO

The emanations of instincts are articulated from the depths of the "unconscious psyche" by "Li Bido", as in the realm of "psychoanalysis," precedence and supremacy lie with sexual instincts. Thus, it can be defined that the expressions of sexual instincts, originating from the "unconscious psyche," manifest themselves through "Li Bidu" or lust (Jung, 2023).

In summary and succinctly put, it can be stated that "Le Bido" serves as a stimulant motivating an individual towards any action and endeavor - activities and pursuits aimed at experiencing and fulfilling the essential urges for survival and affection, including the "desire for the opposite sex" and various forms of lovemaking like lust or self-love, altruism, and dedication to specific religious and philosophical ideologies, all of which represent diverse manifestations of "Li Bidu." These metamorphoses of "Li Bidu" persist throughout the lives of Manzar, Nasrin, and Roya. The evolution and conversion of desires into societal instincts, within the context of the narrative, undeniably trace back to the epoch of "love for the opposite sex." The inclinations towards "same-sex camaraderie" amalgamate with the instinct of "preservation of the essence" post actions and reactions, giving rise to societal instincts. Consequently, the impetuses of camaraderie, companionship, and love for mankind can be interpreted as nothing but the veiled manifestation of "love for the same sex" ((Jung, 2023). With a furrowed brow, he remarked, "I traverse every city due to the companions I possess therein... I incessantly seek them in every nook and cranny. Presently, I have nearly reunited with all, including my childhood acquaintances. One resides in Canada; another in Hungary; a third in Noshahr. Rediscovering a friend holds immense significance. It is akin to revisiting a beloved tome" (Vafi, 2013). Nasrin materialized at the doorstep...A shiver traversed my being upon sighting her. Her absence rendered my sentiments frigid and lackluster, while her warm and enchanting presence rekindled spirits. Manzar addressed Nasrin, "I have escorted him... I am aware. Roya is disloyal... Whence did this affection and inclination towards Manzar's involvement spring in his veins remains a mystery. These communal propensities and feminist musings constitute the crux of Manzar's narrative of solidarity." And they share an inseparable bond with sexual desires (Vafi, 2013).

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Extroversion and introversion according to Jung

Jung categorizes individuals into two factions based on their predominant focus either on the external environment or the internal realm, labeling the former as extroverts and the latter as introverts (Furnham et al., 2005). He posits the coexistence of contrasting afflictions, such as hysteria and schizophrenia, with the former stemming from extroversion and the latter from introversion, suggesting the plausibility of two distinct psychological orientations in a standard state of being. The personality traits associated with these divergent modes of cognitive attention are deemed conceivable. In delineating extroversion, Jung defines it as a condition wherein external stimuli and events hold such sway over an individual that their voluntary actions and fundamental behaviors are dictated not by subjective motives but by external circumstances, thereby designating this state as extroversion. If this condition becomes habitual for an individual, they are identified as an extrovert, contrasting with an introverted individual who predominantly contemplates internal factors. While acknowledging external circumstances, the latter is predominantly influenced by cognitive elements which govern their demeanor and actions (Furnham et al., 2005). Jung perceives his dreams as entirely distinct from external actuality, employing his inner strength both to safeguard himself and to exert dominance over external reality. However, the relentless impact of external circumstances overwhelms him, with the external environment consistently exerting control and eliciting profound discomfort and enduring emotions. A persistent inclination towards dissatisfying and distressing fantasies characterizes the "Roya dream," as internal efforts to maintain self-preservation persist until exhaustion sets in, giving rise to profound weariness and chronic despondency. Manzar's repetitive behaviors contribute to his individuality, such as jotting down notes, perusing his notebook, fanning himself, sighing deeply, consuming curds and prunes in lieu of cigarettes. At times, he finds solace not in the breeze through open windows but in encounters with new individuals within his surroundings. The morning vista serves as a source of inspiration, prompting a tinge of regret for past neglect and a resurgence of restlessness within him. The yearning for novelty reignites, coursing through his veins, as the road, the sun, and the companion by his side, akin to the wind and the sky, conspire to revive lost vitality. After an exhaustive search, he finally places the empty curd container on his lips, a gesture hinting at an unfulfilled need for a cigarette (Vafi, 2013).

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The role of conscious, semi-conscious and unconscious forces in personality according to Freud

Freud essentially categorized mental existence into three distinct components: the conscious, semi-conscious, and unconscious. The conscious realm pertains to thoughts and emotions that an individual is cognizant of. It encapsulates the superficial aspects of one's psyche and exerts a relatively minor influence on character development and behavior.

The semi-conscious domain encompasses latent experiences that are submerged in the unconscious, yet can be brought to light with some effort, leading to conscious awareness. It comprises thoughts and encounters that hover just beneath the threshold of consciousness. To illustrate, Roya seeks solace in her imagination, reminiscing about past events: "The boy released some clients and gazed at the spectacle with a mix of astonishment and curiosity, akin to the rind of a melon. I recollected my father savoring a melon rind meticulously and with delight, utilizing it either as a vessel, a headgear, or a natural receptacle for waste.". The unconscious operates in the profound layers of narrator. It harbors experiences and recollections that elude conscious perception. These memories manifest in defensive mechanisms, persisting outside the conscious realm in various manifestations.

Unconscious thoughts, memories, and experiences occasionally impede the rational and conscious conduct of the dream narrator. Engaging in dialogue with these elements triggers recollections from the past, perpetuating the narrative within his thoughts and fantasies, a cycle that unfolds in the present context.

"He turned a little towards me and looked at me carefully for the first time. Thank you very much for coming with me to go to Tabriz. "No, Dad. I wanted to go myself." I said to myself, let's start. The first compliment. No one will ask me when I wanted to go to Tabriz." As soon as Fatemeh arrived in Tabriz, my dear sister Fatemeh would become the head of the program. We were on the second and third days of eating chicken stew. The present and the past go together. The narrative of the present tense is reminiscent of a narrative in the past. Within the narrative of the past, another narrative is evoked, and after its narration, the narrator returns to the original narrative in the present tense, and all these narratives are related and are mostly reviewed in the narrator's mind: "The sight of her spectacles was adjusted on her nose and she wrote Nasrin Hashempour in her notebook like a teacher. "So let's not forget to go to her. "I said to myself that he became the

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director of the program for two and I trembled from being next to a professional pragmatist and Some people don't think you want to have fun and compliments when you say hawthorn or, for example, the word bird like that, they go to the bottom of the story.... Nasrin seemed like she was waiting for me to summon her. Ignoring my frown, he came and sat in the middle of my thoughts and didn't move...one day we went to visit Nasrin's family... he was a mechanical student and he read a lot...he said read the books of Simon de Beauvoir. Dad saw the book. He liked to turn the pages of the book... I got a job in a kindergarten and I was dealing with children. Nasrin was dealing with men... We saw a distant family during one of our walks. It was in a bookstore...Nasrin once went to the mountains with her family. All the time he was going up and all the time he was coming down, he was thinking about how he would react if his family took him by the hand... Manzar's snoring stopped and I returned to the road.

Also, the narrator takes refuge in the corner of isolation and his imagination and narrates memories of the past in the course of the story: "I stared at the TV and let my thoughts go to Nasrin on her own for some time ago and it was impossible to go to her. And he didn't remember his family. He didn't have time to go out together. He kept looking at his watch.

The nature of migration

Following the conclusion, an examination can be conducted within the realm of migration literature. The genre of emigration literature emerged as a result of narrative works by intellectuals in the post-Islamic revolution era. Within this genre, characters are depicted either pursuing their idealized homeland or striving to relocate. This phenomenon is a pivotal aspect of dual migration. The Western lifestyle proves to be less than ideal for immigrants due to their ongoing ties to Iran and the lack of essential freedoms. The narratives in these stories are shaped by various factors within the intellectual landscape of migration, including social and political circumstances, cultural transformations, and the impact of conflicts. The characters in migration literature, expelled from societal norms, express their grievances and anxieties during informal gatherings, attributing their challenges to the Islamic revolution and religious conventions. The aftermath of these experiences is then documented. An illustration of this is Manzar, a woman in her fifties who returns to Iran after an extended period in Sweden, not with the intention of permanent settlement but to address a personal matter. The narrative distinctly contrasts Manzar's intellectual persona with other characters, underscoring a deep admiration for Western values and civilization. Despite her time

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in Europe adapting to its lifestyle, she ultimately gravitates towards her Eastern roots, culminating in a wholly oriental identity by the story's conclusion. A similar transformation is observed in Asad, residing in Europe, whose pivotal moment is captured via a telephone conversation: "They pressed the phone button so that everyone could hear Asad's words... he said, I asked him to come see you (Vafi, 2013). Asad expressed unparalleled joy, followed by a request for a private conversation, leading to the narrator relocating to another room. Asad asked me if I had seen the Manzar. I said no. I haven't opened my eyes to its beauty yet. Asad said to go and see Manzar. In short, our brother had gone to the pulpit. His feelings were bad... He said, "I know that you are very kind in your heart." I will never forget your kindness. I was removing horns. He had never talked to me like that. The bitter meat was equal to me. Asad's sister laughed. Of those laughs that one makes to oneself (Vafi, 2013). An example that is probably repeated on purpose by the author is the issue of "Finning the scene", which is repeated until the end of the story; Manzar claims that some actions and situations are tried to leave it and to other states like the westerners but despite all this, it still has Iranian characteristics and its return to Iran is based on this.

Instincts for life and death in the migration breath and the structure of the psyche: According to Freud, human instincts can be classified into two categories: those that aim for self-preservation and the continuity of life, such as love and sexual desires, and those that lean towards aggression and the desire for destruction, which are encapsulated by the instinct of aggression and the instinct of destruction. Symbolically, migration serves a similar purpose to that of a father by severing the psychological umbilical cord, albeit this time it is the cord linking the individual with their cultural homeland. Culture not only represents the pathway to individual and collective excellence but also stands as the sole means for a harmonious and balanced integration of immigrants and hosts. The concept of erotic love is viewed in contrast to the instinct of destruction or death, positing that both polarities are inherent within every living being, with the former being predominant and symbolizing the individual's life endeavors (Siasi, 2010). Upon arriving in Stockholm burdened by numerous misfortunes including unfamiliarity with the language, unemployment, financial constraints, and a lack of acquaintances, I felt despondent. Despite initial challenges, I encountered a kind individual known as Eti, whom I approached with reverence. He graciously introduced me to his family, facilitating my language acquisition and employment simultaneously (Vafi, 2013).

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Sublimation: According to psychoanalytic principles, the innate tendencies that are rejected do not disappear but rather undergo transformation in the unconscious mind. This transformation leads to the continuous return of one's consciousness and individuation in various altered forms. One such form is known as "sublimation" or a form of expression. The process of sublimation involves repressed desires being elevated and reshaped into artistic, literary, theological, or religious expressions, among other valuable manifestations (Civitarese, 2016). Sigmund Freud, in his analysis of sublimation, suggests that it originates from repressed desires linked to sexuality, which are redirected towards the ideal self. This ideal self is a projection of one's imagination and desires for perfection, detached from physical needs. The concept of self-admiration followed by a pursuit of a higher self resembles the myth of Narcissus falling in love with his reflection. The evolution of modern human culture, represented by Homo sapiens, can be attributed to the symbolic role of migration in severing the psychological ties to one's cultural origins.

Migration plays a crucial role in cultural exchange and enrichment, where both immigrants and hosts contribute to a balanced trade of ideas and customs, benefiting each other. The movement of individuals is deeply intertwined with their sense of identity. The longing for one's homeland is a universal sentiment, as illustrated by the narrator's emotional return to Borujerd after years of absence. The initial discomfort and subsequent acclimatization to the familiar surroundings evoke a mix of emotions, from happiness to anxiety. The narrator's interactions with Asad and reflections on Maryam reveal a complex web of emotions, highlighting the deep connections individuals have with people and places.

Conclusion

The ultimate portrayal of the protagonist in this narrative culminates in his transformative development, marking a pivotal scene. Fatemeh's life remains unchanged, along with Ahmad's sister Roya and Nasrin, mirroring the past. This scene signifies a potential turning point in her life journey. The exploration of women's identity emerges as a prominent theme post-narrative, emphasizing the recurrence of historical events and the narrator's reflections. The title and essence of the novel revolve around the aspiration for a love-based existence in contemporary society. The portrayal of women's identity emerges as a pivotal concern post-conclusion, showcasing societal

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advancements from ancient times to the present. Consequently, women's empowerment has been instrumental in fostering improved human interactions.

The narrative perspective, articulated through a female voice, serves as a form of protest against the societal oppression of women. By illustrating the challenges faced by women within the societal and familial spheres, the narrator aims to raise awareness and inspire societal change. The core narrative revolves around a dialogue between two individuals addressing women's social and familial struggles, emphasizing the importance of interpersonal communication for societal progress.

Structured in a memoirist style, the narrative combines self-reflection and character exploration. Noteworthy post-conclusion is the author's adept analysis of thoughts and character actions, underscoring the narrative's depth. Despite the narrative method chosen over dramatic elements, the story lacks a compelling central figure and coherent storyline. Furthermore, the narrative structure post-conclusion grapples with an overabundance of flashbacks. While common in modern literature for introspective purposes, the excessive flashbacks do not serve structural or character development needs. The narrator's inclination to insert past memories throughout the narrative, regardless of relevance, detracts from the overall cohesion of the work.

Another problem is the structure “After the End” of the plurality of flashbacks in the narrative line. Of course, such a method can be seen in internal narratives and psychoanalytical approaches in modern literature, but the diversity and plurality of flashbacks is not a function of structural and characterizing necessities. It seems that the narrator considers himself obliged to remind the audience of a memory from the past under any pretext, even if it has no function in the current flow of the story and the processing of the characters. Sometimes it is expressed in the form of a conversation between two people or two minds and reading the intentions of both parties. Another thing that exists in the novel “After the End” is to consider the point of view of other people in the story other than the main character.

Subsequent to the conclusion, the feminist perspective revolves around comprehending the woman and her status and objective. Post-narrative completion, it can be dissected and explored within the realm of immigration literature, alongside queries that are intermittently unresolved and occasionally met with an erroneous response, and certainly, to articulate additional matters. Freud's

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"Psychoanalysis" is ingrained within the mental framework of the female personas in the narrative and consequently in all their cultural, literary, religious, and societal dealings; Naturally, predicated on the research findings of the psychological archetype of female characters in the novel “After the End”, drawing upon Freud's and Jung's theories, women's predicaments and anxieties who grapple with identity crisis and mental disturbances, like suppressed energies and cravings that have amassed in the unconscious mind of the characters in the narrative, wherein most cravings originate from sexual sources, in this way, reflects the life and past events and the hidden illness in the main and secondary characters in the novel “After the End”, i.e. "Manzar" as the main character of the story, Roya as the narrator and Nasrin.

Data availability statement

The original contributions presented in the study are included in the article/supplementary material, further inquiries can be directed to the corresponding author.

Ethics statement

The studies involving human participants were reviewed and approved by ethics committee of Islamic Azad University.

Author contributions

All authors contributed to the study conception and design, material preparation, data collection and analysis. All authors contributed to the article and approved the submitted version.

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The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

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